THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—Othello.

No. 2813. *Monday, Dec.* 20, 1830. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

The Opera of *Hofer*, the Interlude of *A King's Fireside*, and *The Brigand*, were the entertainments at this Theatre on Saturday evening.—The house was but indifferently attended.

Covent Garden Theatre.

The Comedy of *The Chancery Suit*, with the Farce of *The Omnibus*, and *Presumption*, were the performances at this Theatre on Saturday evening.—The house was thin until after second-price.

Adelphi.—On Saturday evening, we visited this Theatre, to see Mr. Jerrold's *Devil's Ducat*, which is a story somewhat in the style of the *Bottle Imp*, though sufficiently different to prevent the interest of the one being injured, by recollections of the other. A young Neopolitan reduced to poverty by being defrauded of his estate, through the villany of an old notary, with whose daughter he is in love, becomes a Votary of Mammon, or in other words sells himself to Mr. O. Smith whose name is now so universally synonymous with that of the Devil, that theatrical mamas frighten their children with it. Mr. Smith presents Astolpho with a golden ducat, which he promises shall be inexhaustible, and however often he may part with it, shall still return to him. Astolpho's first purchase is the hand of his mistress, for which he pays her father and another old villain, who had previously purchased the father's promise of the lady, by partaking the notary's guilty robbery of Astolpho. The marriage ceremony is about to commence, when the old man discovers that his ducats have all flown, he desires the priest to cross the one Astolpho holds in his hand, on his doing so, a blue flame issues from the charmed ducat, and Astolpho stands a detected sorcerer. The rest of his life is misery and despair, only relieved by the affection of his betrothed wife, who follows him in all his misery.

The ducat retains the fatal brand, and no one will take it; Astolpho, in the disguise of a Monk, learns from the old notary the story of his forgery of the will which has plunged him into poverty; he seizes the old man's gold, and hesitates whether to take his life; the fiend, however, spares him deliberation by rushing in and stabbing the old man; Astolpho is imprisoned; but escapes by the aid of the demon, until goaded by misery and despair, he forfeits his bond, and becomes the prey of Mammon, who sinks with his victim amidst fiends and flames. Mr. Jerrold has bestowed some exceedingly fine writing upon

this piece; there were occasional passages which, if they did not quite come up to the dignity of Tragedy, yet were of the very highest order of the romantic melo-drama, and gave evidence that this successful writer has only to turn his attention to productions of a higher stamp to succeed in a department of the drama which opens a wide field for adventurers at the present moment.

The following lines were composed extempore, and handed to us from an adjoining box, at Covent Garden Theatre, on the evening Miss Taylor last appeared as *Nina*, in *The Carnival at Naples*.

Buoyant spirit! light of heart!
Charming Nina! 'mid the throng,
Nought to me could joy impart,
Like the magic of thy song!
Brightest laurels grace thy brow,
Though stern critics disagree;
Genius guides thee, fair one now,
And must ever dwell with thee.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the two new and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Village of Unterseen, in Switzerland, Painted by M. Daguerre—these *chef d'œuvres*, will shortly close to make room for two other beautiful Views just finished.

On my return thro' Regent Street I step in to see the Wonders of Art at the *Cosmorama*---14 beautiful views—Mount Vesuvius in a blaze, smoke and clouds; Mount St. Gothard, with terrific pass, called the Devil's Bridge, and the tremendous fall of the River's ruts, in motion---Old City of Rome, and Ancient Monuments, depicted so as if you were on the spot—City of Algiers---The interior of the Panteon, in Paris—Isola Bella, in Italy, &c---crowded daily.

Tuesday call at the Queen's Bazaar 78, Oxford Street—splendidly fitted-up and magnificently arranged—visit the *British Diorama*, the 4 Views, by Stanfield, highly interesting—Lounge in the *Physiorama*, 14 Views from all parts of the world truly unique and beautiful—Step into the *Octorama*, 8 new Views of the French Expedition to Algiers; to which is added a new Grand Exhibition of the French Revolution, painted on many thousand feet of canvass—grand composition, inimitable execution, and vast labour—crowded daily with fashionables.

Wednesday, I drop into 28, Old Bond Street, to see the celebrated Statues of Tam O'Shanter, Souter Johnny, the Landlord, and Landlady, the clever productions of Mr. James Thom, the self-taught Sculptor. Whoever has read Burns must see them—the gallantry of Tam—the approving smile of the Landlady—the sly humour of the Souter, and the loud laugh of the Landlord—all admirable, could not resist joining "mine host" in his merry chorus—a good fire in the room—makes the *Lounge* delightful.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmoney divine, and may be found at *The Appollonicon*, 101, St. Martin's Lane—Horn's 'Deep, deep sea,' and Barnett's 'God preserve the King,' enchanting.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up.—but I intrude, beg pardon, your's,

PAUL PRY.

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Theatre Royal, Covent Garden.

This Evening, Rowe's Tragedy of

The Fair Penitent.

With Spohr's Overture to Alruna.

Sciolto, Mr EGERTON, Altamont, Mr BENNETT,
Horatio, Mr C. KEMBLE,
Rossano, MrHENRY, First Gentleman, MrIRWIN,
Lothario, Mr ABBOTT.
Lavinia, MrsCHATTERLEY, Lucilla, MrsDALY,
Calista, (4th time,) Miss F. KEMBLE.

After which, (13th time,) a new Farce, called

THE OMNIBUS.

With A. Romberg's Overture to Scipio.

Mr Ledger, Mr BLANCHARD, Tom Dobbs, Mr KEELEY,
Mr Dobbs, Mr BARTLEY, Pat Rooney, Mr POWER,
Farmer's Boy, Mr BENDER.

Miss Damper, Mrs DALY, Miss Jemima Damper, Miss APPLETON,
Julia Ledger, Miss LAWRENCE, Mrs Dobbs, Mrs TAYLEURE.

To conclude with, the Nautical Drama of

Black Eyed Susan.

Admiral, Mr EGERTON, Capt. Crosstree, Mr DIDDEAR,
Raker, Mr F. SUTTON, Hatchet, Mr EVANS,
Doggrass, Mr BLANCHARD, Jacob Twig, Mr TURNOUR,
Gnatbrain, Mr MEADOWS, Seaweed, Mr HENRY,
Blue Peter, Mr HUNT, in which Character he will sing the Ballad of
"*BLACK EYED SUSAN.*"
William, (*with an introduced Song*) Mr T. P. COOKE,
Lieutenant Pike, Mr BAKER, Second Lieutenant, Mr IRWIN,
Quid, Mr FULLER, Ploughshare, Mr MEARS.
Susan, Mrs CHATTERLEY, Dolly, Mrs J. HUGHES.

To-morrow, Cinderella, and (first time at this Theatre,) the Youthful Queen.

Theatre Royal, Drury Lane.

This Evening, (4th time.) Lord Byron's Tragedy of

WERNER;

OR, THE INHERITANCE.

Spohr's Overture to Pietro Von Abano.

Werner, Mr MACREADY, Ulric, Mr WALLACK,
Baron Stralenheim, Mr H. WALLACK,
Gabor, Mr COOPER, Idenstein, Mr W. BENNETT,
Fritz, Mr YOUNGE,
Henric, Mr SALTER, Rodolph, Mr COOKE,
Eric, Mr C. Jones, Otto, Mr Cohen,
Ludwig..... Mr Cathie, Arnheim..... Mr Fenton,
Herman, Mr Honner.
Ida Stralenheim.....Miss MORDAUNT,
Josephine, Mrs FAUCIT.

After which, (3rd time,) a new Historical Anecdote, called

A King's Fireside.

With Cherubini's Overture to Les Abencerages, concluding with the National Air, Vive Henri Quatre.

Henri Quatre, Mr FARREN, Gaston, Duc d'Orleans, Miss POOLE,
Louis, (the Dauphin,) Mrs WAYLETT,
Henrietta of France.....Miss MARY ANN MARSHALL,
D'Aubigny, Mr COOKE, Beaumont, Mr EATON,
Admiral Lord Effingham, (British Ambassador,) Mr THOMPSON,
Huntsman, Mr S. Jones, Pages, Domestics, &c.
Nannette, Mrs MORDAUNT.

To conclude with, the Opera of

MASANIELLO.

Auber's Overture to La Muette de Portici.

Masaniello..... ..(a Neopolitan Fisherman.).... .....Mr SINCLAIR,
Lorenzo, (Alphonso's Friend) Mr HOWARD,
Don Alphonso, (Son of the Viceroy of Naples) Mr T. COOKE,
Pietro, Rufino, Moreno, } Friends of Masaniello, and Leaders of the Revolt } Mr BEDFORD, Mr BLAND, Mr YARNOLD,
Elvira, Miss BYFELD,
Fenella.....(Masaniello's Sister).....Mrs W. BARRYMORE.

A SPANISH BOLERO,

To-morrow, the School for Scandal, Turning the Tables, and the Jenkinses.